

# SIMON FRASER UNIVERSITY

S.83-5

## MEMORANDUM

To..... SENATE

From..... SENATE COMMITTEE ON UNDERGRADUATE STUDIES

Subject..... CHANGES - FACULTY OF EDUCATION

Date..... DECEMBER 10, 1982

Action undertaken by the Senate Committee on Undergraduate Studies at its meeting of November 30, 1982 gives rise to the following motion:-

### MOTION:

"That Senate approve and recommend approval to the Board of Governors, as set forth in S.83-5 , the proposed

- a) New course EDUC 469-4 - Music Education as thinking in Sound
- b) Calendar statement changes
  - i) EDUC 404 - page 68 - required GPA
  - ii) 1. Specific minor programs - page 65
  - 2. Minor in Early Childhood Education - page 66"

### FOR INFORMATION:

Acting under delegated authority at its meeting of November 30, 1982 the Senate Committee on Undergraduate Studies approved changes including

Change of prerequisite EDUC 478-4 - Designs for Learning Music.

SCUS 82-47

**SIMON FRASER UNIVERSITY  
FACULTY OF EDUCATION  
MEMORANDUM**

**TO:** Harry Evans  
Secretary  
Senate

**FROM:** Jaap Tuinman  
Acting Dean  
Faculty of Education

**SUBJECT:**

**DATE:** November 1, 1982

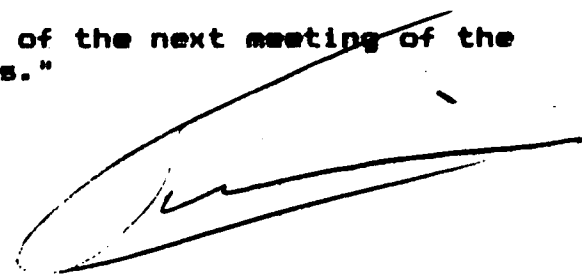
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The Faculty of Education at its meeting on October 25, 1982 approved the following:

1. Change in prerequisite for EDUC 478-4 (Designs for Learning: Music) (enclosed)
2. New course proposal: EDUC 469-4 (Music Education as thinking in sound) (enclosed)
3. Calendar change for the University's 1983/84 calendar: the following addition to the NOTE at the end of the section entitled "EDUC 404 Semester on Campus" under "Professional Development Program" (currently on page 68 of the University's 1982/83 calendar): "In order for the Faculty to recommend a student for certification, the student must achieve in EDUC 404 a GPA at least equivalent to that required for a degree in the University."
4. Calendar change for the University's 1983/84 calendar: the following statement as an introduction of the "Specific Minor Programs" (currently on page 65 of the University's 1982/83 calendar): "Four Specific Minor Programs are offered by the Faculty of Education. Each requires the approval of the Director of Undergraduate Programs."  
and  
the following statement as an introduction of the "Minor in Early Childhood Education (currently found on page 66 of the University's 1982/83 calendar): "The minor in Early Childhood Education provides a focus for students wishing to work with children aged 3 through 8."

Please include these items on the agenda of the next meeting of the Senate Committee on Undergraduate Studies."

cc: Kieran Egan  
Stan Kanehara



FE 82-18

1. Calendar InformationDepartment: EDUCATIONAbbreviation Code: EDUC. Course Number: 469 Credit Hours: 4 Vector: 2-2-0Title of Course: Music Education as Thinking in SoundCalendar Description of Course: Understanding the language of music, both historical and contemporary, and developing strategies for use in teaching music as a general classroom activity.Nature of Course Seminar/WorkshopPrerequisites (or special instructions): Not less than 60 semester hours, and some basic musical knowledge with, preferably, some teaching experience.What course (courses), if any, is being dropped from the calendar if this course is approved: None2. SchedulingSpring each year.How frequently will the course be offered? Annually.Semester in which the course will first be offered? 1984-1

3. Goals of the Course: To promote deeper understanding of the expressive nature of the art of music in the student, and to develop teaching strategies for use in schools concerning the use of sound as an artistic mode of personal expression, and the symbolic use of sound in both contemporary and historical art works.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty noneStaff noneLibrary noneAudio Visual noneSpace noneEquipment none5. ApprovalDate: 15/oct/82Vicki Egan  
Department ChairmanNov 3 '82  
Dean

Chairman, SCUS

## Music Education as thinking in sound

### Course outline

There are three basic areas of study :

- 1) The nature of musical sound and its language forms
- 2) The nature of musical meaning
- 3) Children composing music

Each area of study will cover aspects which relate to the role and function of the teacher in an elementary school. Details of the content are :

- 1) The nature of musical sound and its language forms -
  - differences between the child's perception of sound and adults'- children hear more objectively, have greater auditory acuity and can hear higher frequencies, envelope changes etc., by contrast adults have lost this ability and tend to impose cultural meanings which the child has not yet acquired.
  - various topics will explore both the child's perceptions and the adults' :
    - a) Image and movement in music
    - b) Image and mood in music
    - c) Image and sensation of auditory experience in music
    - d) Auditory image and musical craftsmanship
    - e) Image and narrative in sound
- 2) The nature of musical meaning -
  - the meanings normally applied to music of western culture will be examined by contrasting the child's and adult's acculturation
  - the role of acculturation in supplying meanings will be examined as applied to music
  - the significance of the effects of age and development and acculturation on meanings for music education in the elementary school will be examined
  - the following topics indicate the course outline in this respect :
    - a) musical sound and meaning - some basic points
    - b) music and semiotics- internal semiotic functions concerning auditory sensation and musical meanings in western culture
    - c) music and mood
    - d) music and notations for sound
    - e) growth, decay and change in music
    - f) phenomenologist views of music and meaning
    - g) music education of the future
- 3) Children composing music -
  - various schemes and methods for children composing music will be introduced and dealt with under the following headings :
    - a) Exploring materials and the sounds produced
    - b) Matching sounds with visual symbols, various alternative relationships between sound and symbol will be explored
    - c) Producing and comparing a variety of simple patterns in sound
    - d) Sound and imagery - the sound as the image for an event
    - e) Sound and narrative - sounds used to depict events in a story.

## Music Education as Thinking in Sound

Justification : The emphasis in music education traditionally is in skill acquisition, despite the obviousness of students' desires to understand music and to be able to organize their experiences in its language forms. There is some evidence that skill acquisition in musical performance practices contributes little to the development of such understanding. This course is designed to remedy this situation.

Students will complete readings in aesthetics, notions of musical meaning and language forms, studies in the variety of uses of sound in both contemporary and historical music, and music from other cultures, and examine some new techniques for teaching music which have emerged during the last 10-15 years in North America and Europe. They will be encouraged to select ideas and develop their own teaching strategies through critical analysis of the various readings and practices, developments in contemporary music, and new techniques referred to.

### Bibliography

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Pratt C.C. The Meaning of Music(1968)  
Radocy and Boyle The Psychological Foundations  
of Musical Behaviour(1979)  
Westrup J. A short history of Music  
Wollheim R. Art and its Objects(1968)  
Zuckermandl V. Man the Musician (1973)  
Cooke D. The Language of Music (1956)
- Biasini A & Pogonowski L. MMCP Interaction (1979)  
Cage J. Silence (1968)  
Dennis B. Experimental Music in Schools(1970)  
Dennis B. Projects in Sound (1975)  
Meyer-Denkman G. Experiments in Sound(1977)  
Murray-Schafer R. Ear Cleaning (1967)  
Paynter J. & Aston P. Sound and Silence (1970)  
Self G. New Sounds in Class (1967)  
Thomas R. Synthesis- MMCP (1979)  
Walker R. Sound Projects (1976)  
Walker R. Music Education-Tradition and Innovation(1983-in prep.)
- Various papers from Die Reihe ( intranslation) ,Psychology of Music, and the writings of Bernard Shaw, Debussy, Mendelssohn etc..

- N.B. This course was offered as an experimental course during Summer Session 1982. It was offered as part of the Summer Institute program The Arts in Education using the experimental course number Educ.489. The response of students was very positive both in their evaluations and in comments to the instructor. Moreover, all the students were serving teachers seeking some upgrading of their teaching strategies. There is strong evidence in the field that a course like this is an essential addition to the present Designs for Learning in Music.

## Change of Prerequisite - EDUC 478-4 Designs for Learning Music

Prerequisites (or special instructions):

Some basic knowledge of music and some, even if only preliminary, performance skill.

A number of students enroll in Education 478 even though they have no theoretical background or performance skills. Often they are intending to become teachers in elementary schools, where they will be expected to teach some music. In the past, instructors have tried to supply some basic introduction to musical theory and teach students elements of recorder playing as well as instruct them in how to teach music. This is really hopeless. By requiring some basic knowledge and skill before entering the course, instructors may concentrate on music pedagogy.